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Mus 751.7.601

Noyes. The village blacksmith,
for mixed chorus. 1848

Mus 751. 7.601



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THE
VILLAGE BLACKSMITH

FOR

MIXED CHORUS

WITH

PIANO, ORGAN, AND ANVIL
ACCOMPANIMENT

WORDS BY

HENRY WADSWORTH LONGFELLOW

MUSIC BY

CHARLES F. NOYES

.40

BOSTON

OLIVER DITSON COMPANY

New York
C. H. DITSON & CO.

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The Village Blacksmith.

FOR MIXED VOICES.

(Orchestra parts may be rented of the publishers)
Price of anvils on application

(Time of Performance 15 minutes.)

Henry Wadsworth Longfellow.

Charles F. No...

PRELUDE.
Moderato.

PIANO.

SOPRANO.

Un - der the spreading chest nut tree, T

ALTO.

TENOR.

Un - der the spreading chest nut tree, T

BAR. & BASS.

Words used by permission of Houghton, Mifflin & Co publishers of Mr Longfellow's works.

cres.
 vil - lage smithy stands, The smith a mighty man is he With large and sinewy

cres.

vil - lage smithy stands, The smith a mighty man is he With large and sinewy

cres.

cres.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

hands; Un - der the spread - ing chest - nut tree, The vil - lage smith - y

mf

sin - ewy hands, Un - der the spread - ing chest - nut tree, The vil - lage smith - y

hands;

mf

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

stands; The smith a mighty man is he, With large and sin - ewy hands, The

cres.

stands; The smith a mighty man is he, With large and sin - ewy hands,

cres.

cres.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

mf *cres.*
 smith a might - y man, a might - y man is he, T
mf *cres.*
 The smith a might - y man, a might - y man is
mf *cres.*
 Ad. * Ad. * Ad. *

smith a might - y man, a might - y man is he, The smith a might
f
 he, The smith a might - y, might - y man is he T
f
 Ad. * Ad. * Ad. *

cres.
 man, a might - y man is he, the smith a might - y
cres.
 smith a might - y man, a might - y man is he, the
cres.
 Ad. * Ad. * Ad. *

f *ff*
 man, a might - y man is he With large and sin - ewy

f *ff*
 smith a might - y, might - y man is he With large and sin - ewy

f *ff*
Ad. * *Ad.* *

mf *cres.*
 hands, And the mus - cles of his brawn - y arms are strong, are strong as

mf *cres.*
 hands, And the mus - cles of his brawn - y arms are strong, are strong as

mf *cres.*
 sin - ewy hands, *Ad.* * *Ad.* * *Ad.* * *Ad.* *

p
 i - ron bands. His hair is crisp, and black, and long, His face is like the

p *p* and is

p
Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

cres. *dim.*
 tan; His brow is wet with honest sweat, He earns whate'er he
 tan; His brow is wet with honest sweat, He earns whate'er he
 like the tan, *cres.* *dim.* what

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

p
 can, His hair is crisp, and black and long His face is like, is
 can, His hair is crisp, and black and long His face is like, is
 can, His hair is crisp, His face is like, is
 e'er he can, His hair is crisp, and black and long His face is

p

p
 like the tan, His brow is wet with honest sweat, he
 like the tan, His brow is wet with honest sweat, he
 like the tan, His brow is wet, he
 like the tan, His brow is wet with honest

p

earns, he earns what - e'er he can, His hair is crisp, and
 earns, he earns what - e'er he can
 earns, he earns what - e'er he can, His hair is crisp, and
 sweat, he earns what - e'er he can and

black, and long. His face is like the tan: He looks the whole world
 black, and long, His face is like the tan: He looks the whole world
 is like the tan:

in the face, For he owes not an - y man, He
 an - y man,
 in the face, For he owes not an - y an - y man, He



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Henry Wadsworth Longfellow.

Charles F. Noyes.

PRELUDE.
Moderato.

PIANO.

Musical score for the piano prelude, consisting of four systems of grand staff notation (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The second system includes a *rit.* marking. The third system includes a *cres.* marking. The fourth system includes several *rit.* markings. The score features various musical notations including slurs, accents, and dynamic markings.

SOPRANO.

Un - der the spreading chestnut tree, The

ALTO.

TENOR.

Un - der the spreading chestnut tree, The

BAR. & BASS.

Vocal and piano accompaniment musical score. It includes staves for Soprano, Alto, Tenor, and Baritone & Bass. The lyrics are: "Un - der the spreading chestnut tree, The". The piano accompaniment continues from the prelude. A tempo marking of $\text{♩} = 90$ is present. The score includes dynamic markings such as *mf* and *rit.*

Words used by permission of Houghton, Mifflin & Co publishers of Mr Longfellow's works. *rit.* * *rit.* * *rit.* *

cres.
 vil - lage smithy stands, The smith a mighty man is he With large and sinewy
cres.
 vil - lage smithy stands, The smith a mighty man is he With large and sinewy
cres.
cres.
 Ad. * Ad. * Ad. * Ad. * Ad. *

hands; Un - der the spread - ing chest - nut tree, The vil - lage smith - y
 sin - ewy hands, Un - der the spread - ing chest - nut tree, The vil - lage smith - y
 hands;
mf
 Ad. * Ad. * Ad. * Ad. *

cres.
 stands; The smith a mighty man is he, With large and sin - ewy hands, The
cres.
 stands; The smith a mighty man is he, With large and sin - ewy hands,
cres.
cres.
 Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. *

mf *cres.*
 smith a might - y man, a might - y man is he, The
mf *cres.*
 The smith a might - y man, a might - y man is
mf *cres.*
 Ad. *

f
 smith a might - y man, a might - y man is he, The smith a might - y
f
 he, The smith a might - y, might - y man is he The,
f
 Ad. * Ad. * Ad. *

cres.
 man, a might - y man is he, the smith a might - y
cres.
 smith a might - y man, a might - y man is he, the
cres.
 Ad. * Ad. * Ad. *

man, a might - y man is he With large and sin - ewy
smith a might - y, might - y man is he With large and sin - ewy

f *ff* *f* *ff*

Ad. * *Ad.* *

hands, And the mus.cles of his brawn.y arms are strong, are strong as
hands, And the mus.cles of his brawn.y arms are strong, are strong as
sin - ewy hands,

mf *cres.* *mf* *cres.* *mf* *cres.*

Ad. * *Ad.* * *Ad.* * *Ad.* *

i - ron bands. His hair is crisp, and black, and long, His face is like the
i - ron bands. His hair is crisp, and black, and long, His face is like the
and is

p *p*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

cres. *dim.*
 tan; His brow is wet with honest sweat, He earns what'er he
 tan; His brow is wet with honest sweat, He earns what'er he
 like the tan, *cres.* *dim.* what -

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

p
 can, His hair is crisp, and black and long His face is like, is
 can, His hair is crisp, and black and long His face is like, is
 can, His hair is crisp, His face is like, is
 e'er he can, His hair is crisp, and black and long His face is

Ad. *

p
 like the tan, His brow is wet with honest sweat, he
 like the tan, His brow is wet with honest sweat, he
 like the tan, His brow is wet, he
 like the tan, His brow is wet with honest

earns, he earns what - e'er he can, His hair is crisp, and
 earns, he earns what - e'er he can — *p*
 earns, he earns what - e'er he can, His hair is crisp, and
 sweat, he earns what - e'er he can *p* and

black, and long, His face is like the tan: — He looks the whole world
 black, and long, His face is like the tan: — He looks the whole world
 is like the tan: *mf*

in the face, For he owes not an - y man, He
 an - y man,
 in the face, For he owes not an - y an - y man, He

blow — You can hear him swing his heav - y sledge With meas - ured beat and

Ad. * Ad. * Ad. * Ad. *

SOP.
Week in week out from, from morn, from morn till night, You

ALTO.
Week in week out from, from morn, from morn till night, You

TENOR.
Week in week out from, from morn, from morn till night, You

BASS.
slow. Week in week out from morn till night, You can

Ad. * Ad. * Ad. * Ad. *

can hear, can hear his bel_lows, hear his bel_lows blow, Can hear him swing his,
 can hear, can hear his bel_lows, hear his bel_lows blow, Can hear him swing his,
 hear his bel_lows blow, You can hear him swing his

his heav_y, heav_y sledge with, with measur'd, measur'd beat, with measur'd beat and slow,
 his heav_y, heav_y sledge with, with measur'd, measur'd beat, with measur'd beat and slow.
 heav_y sledge with meas_ ur'd beat and slow.

SOP^{rs} I. *p* (Slower.)
 Like a sex - ton ring - ing the vil - lage bell, When the ev' - ning sun is

SOP^{rs} II.
 Like a sex - ton ring - ing the vil - lage bell, When the ev' - ning sun is

ALTOS I. *p*
 Like a sex - ton ring - ing the vil - lage bell, When the ev' - ning sun is

ALTOS II.
 Like a sex - ton ring - ing the vil - lage bell, When the ev' - ning sun is

pp (Imitation Church Bells.)

(The following 8 bars of accomp. may be omitted if desired.)

low, — Like a sex - ton ring - ing the vil - lage bell, When the

low, — Like a sex - ton ring - ing the vil - lage bell, When the

p *Faster.* (♩ = 110.)

ev'ning sun is low. And chil - dren com - ing home from school Look

ev'ning sun is low. And chil - dren

And chil - dren com - ing home from

rall. *p*

in at the o - pen door, and chil - dren com - ing

com - ing home Look in at the o - pen door,

school Look in, look in at the o - pen door, and chil - dren

hear the bel_lows roar, *f* And catch the burn - ing, the burn_ing sparks that fly like

hear the bel_lows roar, *ff* And catch the burn - ing, the burn_ing sparks that fly like

roar, _____ And catch the burn - ing sparks that fly like

ff *f*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

chaff from a thrash_ing floor, a thrash_ing floor, like chaff from a thrash_ing

chaff from a thrash_ing floor, a thrash_ing floor, like chaff from a thrash_ing

chaff from a thrash - ing, *f*

f

Ad. * *Ad.* * *Ad.* * *Ad.* *

floor. —

floor. —

The first system consists of six staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The next two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The bottom two staves are piano accompaniment in treble and bass clefs with a key signature of one sharp. The vocal lines have a 'floor.' marking and a horizontal line below them. The piano accompaniment features a melodic line with some rests and a bass line with chords.

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp. The bottom two staves are piano accompaniment in treble and bass clefs with a key signature of one sharp. The vocal lines have a 'floor.' marking and a horizontal line below them. The piano accompaniment features a melodic line with some rests and a bass line with chords.

f *dim.* *rit.*

Ad. *Ad.* *Ad.* *Ad.* *Ad.* *

The third system consists of two staves of piano accompaniment in treble and bass clefs with a key signature of one sharp. The music is marked with dynamics: *f* (forte), *dim.* (diminuendo), and *rit.* (ritardando). The bass line has several *Ad.* (Ad libitum) markings and asterisks. The treble line has a *dim.* marking and a *rit.* marking.

The fourth system consists of two staves of piano accompaniment in treble and bass clefs with a key signature of one sharp. The music features a long note in the treble clef and a bass line with chords. There are markings '8' below the bass line.

ORGAN.

Andante. (♩ = 60)

pp

The fifth system is labeled 'ORGAN.' and consists of two staves of organ music in treble and bass clefs with a key signature of one sharp. The tempo is marked 'Andante.' with a metronome marking '(♩ = 60)'. The dynamics are marked *pp* (pianissimo). The music features a melodic line in the treble clef and a bass line with chords.

rit.

The sixth system consists of two staves of piano accompaniment in treble and bass clefs with a key signature of one sharp. The music is marked with *rit.* (ritardando). The bass line has several *Ad.* (Ad libitum) markings and asterisks. The treble line has a *rit.* marking.

p Religioso.

He goes on Sun-day to the church, And sits a-mong his boys; He

He goes on Sun-day to the church, And sits a-mong his boys; He

p

p

hears the par-son pray and preach, he hears the par-son pray and preach, He

hears the par-son pray and preach, He

hears the par-son pray and preach, He

dim.

mf

dim.

hears his daugh-ter's voice, he hears his daugh-ter's voice —

hears his daugh-ter's voice, he hears his daugh-ter's voice —

rit.

dim.

pp

SOPRANO OBLIGATO.

Heav - ly Shep - herd lead me still Up - wards to Thy

Sing - ing, sing - ing in the vil - lage, vil - lage choir, It makes his heart, it makes his

Sing - ing, sing - ing in the vil - lage, vil - lage choir, It makes his heart, it makes his

ho - ly hill; Where 'mid ver - dant land - scapes, flow peace - ful riv - ers

heart rejoice. Sing - ing, sing - ing in the vil - lage, vil - lage choir, It makes his heart, it makes his

heart rejoice. Sing - ing, sing - ing in the vil - lage, vil - lage choir, It makes his heart, it makes his

rit. *pp* SOP^s I. *a little faster.*
 soft and low. It sounds to him like her moth - er's voice,
rit. heart re-joice, *pp* SOP^s II.
rit. heart re-joice, *pp* SOP^s III. It sounds to him like her moth - er's voice,
rit. heart re-joice, *pp* ALTOS I.
rit. heart re-joice, *pp* ALTOS II. It sounds to him like her moth - er's voice,
rit. *pp*

PIANO.

Harp. *pp*
 Ad.

Sing - ing in Par - a - dise! Her moth - er
 Sing - ing in Par - a - dise! Her moth - er
 Sing - ing in Par - a - dise! Her moth - er

Ad. * Ad. * Ad. * Ad. *

dim. e rit.

SOPS.

sing - - ing in Par - - - a - - - dise!

It
ALTOS.

dim. e rit.

TENORS.

sing - - ing in Par - - - a - - - dise!

It
BASSES.

dim. e rit.

sing - - ing in Par - - - a - - - dise!

dim. e rit.

sounds to him like her moth - er's voice sing - ing in Par - a -

sounds to him like her moth - er's voice sing - ing in Par - a -

a tempo

cres.

dim. e rit.

dise! Her moth - - er sing - ing in

dim. e rit.

dise! Her moth - - er sing - ing in

dim. e rit.

f

dim. rit.

p TENORS I.

Par - - a - - dise! He needs must think of

TENORS II.

p BASSES I.

Par - - a - - dise! He needs must think of

BASSES II.

p

p

her once more, How in the grave she lies; And with his hard, rough hand he wipes a

her once more, How in the grave she lies; And with his hard, rough hand he wipes a

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "her once more, How in the grave she lies; And with his hard, rough hand he wipes a". The music is in a minor key and 3/4 time.

tear out of his eyes, a tear out of his eyes.

tear out of his eyes, a tear out of his eyes.

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "tear out of his eyes, a tear out of his eyes.". The music continues in the same key and time signature.

PIANO.

The piano part for the "PIANO." section is shown on a grand staff. It features a treble clef and a bass clef. The music consists of a few chords and notes, with a dynamic marking of *dim.* (diminuendo) and a *ff.* (fortissimo) marking at the end.

Tempo I.

mf *cres.* *Ad.* *

mf Tempo I.

Toil - ing, re - joic - ing, sor - row - ing, Thus on - ward thro' life he

Toil - ing, re - joic - ing, sor - row - ing, Thus on - ward thro' life he

mf *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

goes: Each morn - ing sees some task be - gun, Each ev' - ning sees it

goes: Each morn - ing sees some task be - gun, Each ev' - ning sees it

Ad. * *Ad.* * *Ad.* * *Ad.* *

close; Toil-ing, re-joic-ing, sor-row-ing, Thus on-ward thro' life he goes;

sees it close; Toil-ing, re-joic-ing, sor-row-ing, Thus on-ward thro' life he goes;

close;

Ad. * Ad. * Ad. * Ad. * Ad. *

Something at-tempt-ed, something done, Has earn'd a night's re - pose. —

Something at-tempt-ed, something done, Has earn'd a night's re - pose. —

Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. *

Vigorouso. (Slower.)

Thanks, thanks to thee, my wor - - thy friend, For the

Thanks, thanks to thee, my wor - - thy friend, For the

(♩ = 64.)

ORGAN. (*ad lib.*)

les - - son thou hast taught!

les - - son thou hast taught!

ORGAN. (*ad lib.*)

Thus at the flam - ing forge of life Our

Thus at the flam - ing forge of life Our

Da *Da *Da *Da *Da *

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with the lyrics "Thus at the flam - ing forge of life Our" written below them. The bottom two staves are piano accompaniment in bass clef. The piano part features a complex, rhythmic pattern in the right hand, while the left hand provides a steady harmonic accompaniment. The lyrics "Da *Da *Da *Da *Da *" are written below the piano accompaniment.

for - tunes must be wrought;

for - tunes must be wrought;

Da *Da *

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with the lyrics "for - tunes must be wrought;" written below them. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a complex, rhythmic pattern in the right hand and a steady harmonic accompaniment in the left hand. The lyrics "Da *Da *" are written below the piano accompaniment.

Thus at the flam - ing forge of life, Our

This system contains the first two systems of music. The top system has two vocal staves (Soprano and Alto) with the lyrics "Thus at the flam - ing forge of life, Our". The bottom system has two piano staves (Right and Left Hand) with a complex accompaniment.

The piano accompaniment for the first system, featuring a dense texture of chords in the right hand and a more melodic line in the left hand. The right hand part is marked with "ad." and asterisks. The left hand part has a few notes with a "b" (flat) and a "sharp" symbol.

for - - tunes must be wrought; And

This system contains the second two systems of music. The top system has two vocal staves with the lyrics "for - - tunes must be wrought; And". The bottom system has two piano staves with accompaniment.

The piano accompaniment for the second system, continuing the complex texture from the first system. It features similar chordal patterns in the right hand and melodic lines in the left hand.

cres.

thus on its sound - ing an - vil shaped each

cres

each

thus on its sound - - ing an - - vil shaped each

cres.

ad.

**ad.*

**ad.*

**ad.*

*

cres.

ff

burn - ing deed and thought!

ff

burn - ing deed and thought!

ff

fff

ad.

**ad.*

**ad.*

**ad.*

**ad.*

*

ff

fff

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